

Carving by Crinling Gibbons photo: © Victoria & Albert Museum



November 2021

SKYLINE

* Noticeboard *

LESLEY THRIFT

WATCHERS

I am extremely grateful to our new Watchers, who stepped into the breach with an impressive number of shifts. It was a hard push getting the empty slots filled for September to December 2021. We had all got out of the routine of signing up.

When finally all the church slots were completed, and the sheets passed on to John Reynolds, who checks my work and does the layout, they had to be clawed back at the 11th hour and resubmitted, as a few of the Watchers had 'changed their minds'.

What a wonderful rapport John has with his printers, copyprints, who dealt with the sheets post-amendments, and still delivered the Watchers' papers to me, and by hand, by 3pm on the Friday. It was a great rush, but I managed to get them addressed and posted before 6:30, and by some miracle most Watchers had received their papers the following day.

On the following Monday what pops up in my email box? Notification that one more church would like to have Watchers. Sorry no chance until next quarter: it's not only gone to print, it's been distributed.

We were all set to go, and then one church administrator says she didn't know we were watching again; another verifier likewise didn't know we were starting in September: just a case of information not being exchanged inside the churches. I was settled into my first Watch, when our new Rota manager, Vanessa Morris, telephoned to say the Watchers could not get in. So she took the Watchers for coffee, and when they returned part of the church was opened but not the necessary door, so the Watchers went home. As I did not hear anything the following week I assumed all was ok. A-boards missing, Watchers' handbooks missing: I think I experienced every surprise that could have happened. Roll on 24 November, I can't wait to do it all again.

At the request of the administrator for **St Andrew by the Wardrobe** and **St Martin Ludgate** we have written a Covid Risk Assessment for Watchers. It is a working document and comments are welcome. There is one in each Watchers' Handbook.

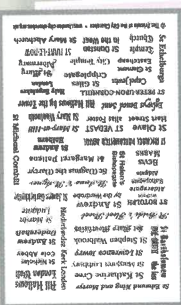
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JUDY GUY-BRISCOE

COME BUY IN PERSON

If you would like to buy your Christmas merchandise in person, and avoid the hazards and cost of the post, we will be in **St Mary Abchurch** every Tuesday from now until 14 December between 11am and 3pm.

There are three new Christmas cards (£5 for 10) and a cotton tea towel (far right, £6).



SIGNE HOFFOS

Since attendance at Friends' events always tends to drop off during the winter, and this coming season may be more challenging than usual, our lectures will continue online via Zoom, with only a couple of live events.

Everyone on our email circulation list should be receiving periodic updates on forthcoming events, with booking details. If you would like to join this list, please email: contact_us@london-city-churches.org.uk with your current email address. We ask everyone who can to book via Eventbrite and make a small donation to support the work of the Friends. You can find listings and links on the website <http://www.london-city-churches.org.uk/events.html>

DAVID JESSOP

GOOD NEWS:

The choirs and other organisations who use St Mary Abchurch are back in full strength, and some new ones have joined them.

JUDY GUY-BRISCOE

IT SUPPORT NEEDED

- Would you like to help the Friends?
- Are you an IT wizz, or keen to up your skill set?
- Do you have some spare time?

We are starting to support live streaming from St Mary Abchurch and it would be very helpful to have a small team of volunteers who know how to set up all the equipment for live events. Some experience of balancing a hi-fi might be useful. This could involve weekends, evenings or weekday afternoons. If you might be interested, we would be delighted to hear from you.

Please contact me on: secretary@london-city-churches.org.uk

AGM 2021

Many thanks to all the Friends who attended the AGM either in person or by our very first Zoom from **St Mary Abchurch**. At the beginning of the week we were worried that we would not be quorate, but with 50 people in the church and 26 online we easily reached the required number.

Online seems to suit Friends who live outside London or who are not keen to use public transport. We will continue to fine tune the system, which struggles to be compatible with a Wren church! The Annual Report is on the website. At the bottom of the Home page there is a blue link called 'Annual Review'.

The business of the meeting was as follows. The conclusions to the online Covid Consultation, held in place of the AGM in 2020, were confirmed. The Trustees' Report and Financial Statements for the year ending 31 March 2021 were approved. The meeting re-elected Brian Evans, Oliver Leigh-Wood and Lesley Thrift as Trustees, and Keith Raffan and Co as Independent Examiners. All contact details remain unchanged from last year and can be found on the website.

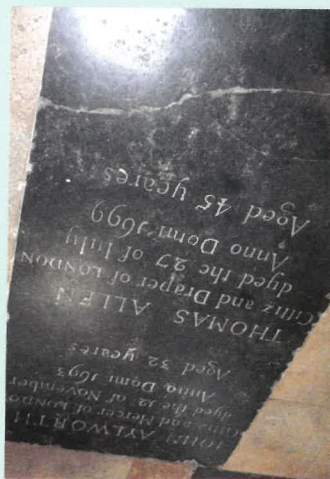
We finished the meeting in the time-honoured FCC manner with tea and cakes, and how lovely it was to be in a crowd and talk to people in person.



High Tec at the AGM

EDITORIAL

Serendipity is a word coined by Horace Walpole. On the front cover is the cravat which Gtirling Gibbons carved for him, and which he wore elegantly, and on page 16 is Clunie Fretton's labour of love. Art and Ornament' an exhibition of current practice featured it. Gibbons was a Draper by patrimony. The Mercers are a moving force in the tercentenary celebrations. There is a slab on the floor (shown left) of **St Mary Abchurch** directly beneath the work bench where Hugh Wedderburn, Master Carver, was demonstrating his craft. It is to John Aylworth, Mercer, who died in 1693, and Thomas Allen, Draper, who died in 1699. How's that for serendipity?



how the church was more than its building; FCC too was making its mark. During the service she blessed the new beadle staff. The Revd David Goodburn also officiated and the music was supplied by the north London choir 'Jubilate' accompanied by Ian Shaw at the organ.

Watching has resumed with a difference! My first post-lockdown Watch was at **St Benet, Paul's Wharf**, which was joyous, but our only visitors were FCC or City Guides. At **St Dunstan in the West** the following week, we were inundated with architectural students from UCL who sat and drew. They came from all over the world and their questions were illuminating. There are major works afoot in **St Dunstan** (I suggested they

apply for a grant), and the Romanians have been farmed out to **St Mary le Strand**, but their silver baptismal font is in **St Clement Danes**. The builders had left open a panel behind the iconostasis, and we had a glorious view of the Izaak Walton window (shown right). With daylight around them, the carvings came into their intricate own.

Those Friends who attended the AGM will have heard me say that I have drawn up two documents for my successor, the one on what the editorial board and I consider to be necessary qualities, and the other with the minutiae of how I work. What is vital, however, is that the new editor bring a new set of little grey cells to the task, and edit the magazine with gusto. Ask me for the documents (no commitment needed for that).

I have been asked by **St Anne Limehouse** to thank Friends who have contributed to the Clutterbuck appeal.

JUDY STEPHENSON

Letters to the Editor

Keith Billinghamurst writes: *Skyline* readers might like to visit the website 'London Churches in Photographs', an online collection of photographs that includes the City churches. It was published in the Spring 2021 issue of *Church Crawler*, a publication of the Ecclesiological Society. The journal described it as a 'massive achievement' by its author, Andrew Wood, who spent 8-9 years completing its 1,503 entries. The City churches are at <https://londonchurchbuildings.com/category/city-of-london>. To look at photographs of churches in other parts of London, use the drop-down menu under the sub-heading 'Architects & Places';

Peter Maplestone writes: My attention has just been drawn to Sally Phillips' article in *Skyline* Nov 2018 on the silver given by Elinor James to St Benet, Paul's Wharf.

A suggestion was made, first I think by Edwin Freshfield, that the set of communion silver was passed to St Mary le Strand around 1843.

St Mary does have a set of plate given by her, but it is not necessarily the one that was once at St Benet. There are two flagons inscribed that they are her gift to St Benet Doctors Commons. The other items have very long inscriptions but do not refer to St Benet. However, none of the items exactly matches the descriptions on the board in St Benet. It looks as if Mrs James tantalised St Benet with a potential gift, but gave it instead to St Mary and then presented other items to St Benet.

The silver has definitely been in the possession of St Mary le Strand since 1725 and possibly since 1712. The latter date was embrodered on the altar frontal that was included in the gift. That doesn't seem to square with the reference to the James silver still being with St Benet's rector in 1718. I have explored the subject in the history of St Mary le Strand which

I published in 2019 but the mystery seems to continue.

Friends have written giving their views on the format for Skyline

Basil Vincent writes: After reading the recent editorial comments on the format of *Skyline*, I would like to urge the editor to continue with the magazine in printed form. I am a member of other organisations which have chosen to make their newsletters and magazines online only, which sadly means that I do not read them anymore, as I lack the motivation to spend even more time in front of a screen. It is worth pointing out that I am not a technophobe – I turn 30 in November – but rather someone who enjoys the opportunity of a physical, portable and informative *Skyline*.

Howard Davies writes: I for one am very happy to receive *Skyline* in paper format through the post. I do not for a moment consider this a misappropriation of funds. There are plenty of member benefits from receiving it in this format. Certainly from my experience it gets read at a better pace (online reading tends, I find, to quick scans, and useful nuggets can be missed). Paper does not get missed amidst the inundation of other emails. There is that moment of quiet delight when I receive *Skyline* through the post. And I can pick it up and readily access it time and again. (I know this applies in theory with purely online but in practice I think online content can be overlooked).

Philip Whitemore writes: I am all in favour of paper copies as I dislike screen reading. I am sure that expenses regarding issues are carefully looked at on a regular basis. Are you getting the best deal from your printer,

can he do a better deal, after all he gets regular work from the Friends? If not, change your printer (a bit drastic perhaps). This would of course generate more income for churches and grants. Can savings be made re postage? Can any copies be delivered to Watchers in the week that it is published? It would be a very sorry day if *Skyline* went online. Keep the paper copies, there's nothing wrong with them.

Paul Holmes writes: I look forward to receiving *Skyline* very much, and today read it from cover to cover over lunch! Your Editorial invited comments on whether such a magazine might be considered an unnecessary luxury and somewhat of a misuse of funds. I certainly wouldn't have read it right through on my computer at lunch time, rather I suspect it would have been put to one side on the computer and then lost beneath all the other material following. As a printed copy it remains on the coffee table, as if asking to be read without delay, and very visibly demonstrating until I do.

I live in North Devon and so have not been able to be in London for the last 18 months, and not in the City for even longer, so *Skyline's* articles have kept me very well-informed, especially of churches I got to know so well in my research into communion spoons some years back. There is nothing that would replace it if you delivered it online and I, like others in my position, would be the poorer for its loss. I look forward to collecting cards of the City churches in the future, meanwhile I'll turn up your website to whet my appetite.

Best regards and thanks again for this gem of a magazine.

Hugh Martin writes: Thanks for producing another interesting issue. I think the Friend who thought you were getting an honorarium must be very unfamiliar with how small charities operate! Anyway, the main purpose of this email is to say that I too do not like reading long

The Sword Rests in St Mary Abchurch

St Mary Abchurch is one of the most original of the surviving Wren churches, and the building, plus its contents, survived the War relatively unscathed. Among the many historic items that catch one's attention are two fine sword rests attached to the front pews.

Sword rests are fascinating features which can be seen in most of the churches in the City of London, though in very few places in England outside of the City. They were mostly installed between the late 16c and the late 19c to hold the Lord Mayor's sword of state when he visited the different churches in the City every Sunday during the time, before

the coming of the railways, when a large part of London's population lived in the City, and the churches were all filled on a Sunday. The two sword rests in St Mary Abchurch are made of wrought iron. Attached to the frame of each are tin plate representations of the sword of state, the mace and the swordbearer's official cap of maintenance. On the top of each sword rest is the royal crown, beneath which is the coat of arms of the City.

The sword rest on the north side (above left) has additional shields bearing the arms of Samuel Birch, who was Lord Mayor in 1814-5, along with the royal arms of King George III and the arms of the Cooks' livery company, of which Birch was a member.

The sword rest on the south side (above right) has one shield in the centre below the City arms, showing the arms of George Scholey, a member of the Distillers' Company (erroneously, my book on Sword Rests describes him as a Vintner). Scholey was Lord Mayor in 1812-13. Like almost all of the treasures hidden in our City churches, the sword rests in St Mary Abchurch are not only decorative, but tell us so much about the City of London and its history.



If the link with the Royal Philatelic Society comes off, I assume it will not be as big as the nuns' squint in St Helen's.

Roy Palmer writes: Thank you for the latest *Skyline*. For myself, I much prefer to hold a magazine in my hand and 'dip in' from time to time. Reading long articles online is most tedious! So, please keep the magazine as now. Meanwhile, there is much of interest to read and I shall enjoy it all at leisure, not all in one go!

Louise Sheppard writes: as a Friend and as an avid reader of *Skyline* to say how much I deplore the suggestion that the magazine should only be published online. *Skyline* is one of the main benefits for Friends like myself who live outside London and only rarely get down to the City. I receive each copy with joy and read it from cover to cover. I do not enjoy reading things online, and as for me, this means sitting at a computer, it precludes the ability to move the magazine around and enjoy it in different settings.

The present editor does a splendid job, as she did previously as a writer. We are lucky to have her and all the other contributors.

Sally Phillips writes: To my mind one of the best arguments for a paper copy is that it is so difficult to read long documents online. This afternoon I have finally got round to looking at my professional newsletter, which has been sitting in my inbox for about six weeks and that was mostly skimming. If I had had a paper copy, I would have read a lot more of it properly.

No letters were received advocating the opposite point of view. Also, I blush and thank for the compliments. Ed

'O ORIENS SPLENDOR

reed for now of Covid-related restrictions,



we look back to the lyrics of earlier worship. 'O most orient clearness, with its chorus, is part of Noah's plea against the dark prison and shadow of eternal death in

Act II of John Bale's play of 1538 *God Promises*: each act ends with a similar fine antiphon and chorus. Historically, singing was central to worship among choirs and congregations and guilds whose voices were heard throughout the church-going world. However, we begin with the poems and songs of 15c.

Adam and Eve

Adam lay ibowndyn... al was for

an appil... that he tok, Ne hadde the

appil taken ben... ne hadde neuer our lady a ben heuene gwen... therefore we

Epiphany

'Out of the blossom sprang a thorn

He let us neuere be forlorn

That born was of Marie;

It was vpon the Twelwe Day

Ther come three kynngis in ryche

aray

To seke Crysst ther he lay

they offered here

gold and myrre and fryncincens

Knel we down hym befor;

Christ's Death

'Farewell, this world! I take my leue for ever;

I am arrested to appere afore Goddes face.

... My hert, alas, is broken for that sorrow,

Som be this day that shall not be tomorrow;

These passages have been extracted from university library collections, which included commonplace books (like the one compiled by Richard Hill, a London grocer).

'Sing God's comfort through our soul'

For centuries the book of Psalms was an essential part of the service – no one was admitted to the clergy without knowing the Psalter by heart. To the congregation, St Paul

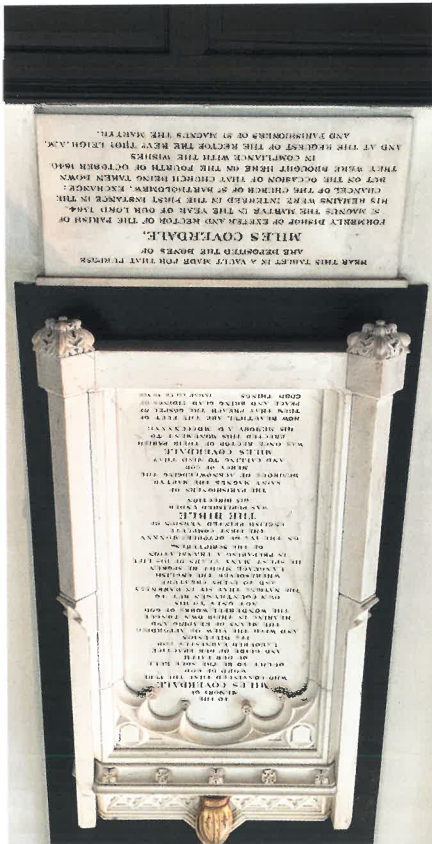


PHOTO: JACKIE KING

Annual Pageantry

The Feast of Corpus Christi in 1321

attracted the craft guilds in the City, as elsewhere, to the religious processions

celebrating the birth, life, and death of Christ. Hardly a town but had its

own event. These became known as miracle plays or mysteries in Europe.

They began in England in the reign of Edward III.

The earliest take us back to

Chester, where the cycle of 24

plays included *The Fall of Lucifer*,

performed by the Tanners beginning at the abbey gates in the presence of the mayor, and then moved to successive

streets over the next three days so that all might see the performances.

The Wakefield cycle, also known as the Townley

collection after the family who owned it and some other minor texts, featured Mac the sheep stealer, whose wife lay

drunkenly sprawling by the fire despite having children to care for. The play goes on to describe the crucifixion and

the disciple John's attempt to comfort the Biblical Mary: 'Thy Heart is full of care... he says... when seest thy child

thus fare; Pierced is his side she sighs. Thirty-two plays

make up the Wakefield cycle.

Yorks 50 plays are another Medieval English glory:

many plays also feature in other cycles, like the Hosters' picture of the Egyptians drowning in the Red Sea, 'Allas, alas, we dye for alle dedes'; Christ's opening words to the Last Supper: 'O Jerusalem, woful is the ordenaunce of thi

* New Standard Revised Version

gret persecucion, and Mary Magdalene's plea to him:
 'For my-self I have ghrett shame. A mercy, Lord, and
 salve my Synne;

A great rural scene is painted by the shepherds who
 walked weary from comely Conway unto Clyde 'their
 long-taild tups to save and heal: The Coventry nativity
 plays or *Ludus Coventriae*, totalled 52 plays from the
 East Midlands. Mary, we are told, would conceive a child
 undelled, but Joseph is convinced the child is another's:
 'behind my back to serve me thus: all old men example
 take by me: Gabriel corrects him. The angels sing *Gloria
 in Excelsis*. Shepherds present their gifts. Mary and
 Joseph flee to Egypt to escape Herod. The 'Coventry
 Carol' makes a fitting finale. 'Lully, Lulla, thou little
 tiny child...how may we do, for to preserve this day...
 Herod...charged he hath...all young children to slay:

'By, by, lully, lullay;

Finally in London, we know of a great production: 'From
 the Beginning of the World, at Skinners' Wells in 1411.
 It lasted seven days continually and was attended by
 royalty. No texts survive of this nor the plays staged by
 the Parish Clerks at 'Clarkes' Well.
 The pageants were suppressed by 1575, but a brief
 revival during the reign of Queen Mary saw the York
 Ostlers' non-scriptural play *The Coronation of the
 Virgin Mary*: 'Myne aungellis bright, a song ye singe, In
 the honoure of my modir dere;



Mystery play as imagined in later centuries. Photo: Elaine Turner

SOURCES AND FURTHER READING

Peter Happe, *English Mystery Plays*, Penguin English
 Library; Penguin Books, 1957
 Ernest Rhys, *Everyman with other Interludes including
 Eight Miracle Plays*, J M Dent & Sons Ltd, 1915
 Theodore Silverstein, ed. *Medieval English Lyrics*,
 Edward Arnold, 1975
 R E Welsh & F G Edwards, *Romance of Psalter and
 Hymnal*, Hodder & Stoughton, 1889

VANESSA MORRIS

Going bananas

Next to the church of **St Botolph Aldersgate** is Postman's
 Park, which is one of the most beautiful and well cared for
 green spaces in the City of London. Whilst walking through it
 in June this year, I realised there was a banana tree growing
 against a wall of the building on the right-hand side, near
 the gateway which leads to St Bartholomew's Hospital.
 It looked healthy and appeared to be flowering. At the
 beginning of September, I was in the park again and was
 thrilled to see that towards the top of the tree, about four
 metres high, there was growing a hand of bananas. I believe
 this tree is a hardy banana tree also known as the Japanese
 banana *Musa basjoo*. Sadly, I also understand the bananas
 are inedible! However, a brilliant success for the gardeners
 tending the park.



CONCERT

SHIRLEY KARNEY

What a magical evening at St Mary Abchurch on 5 August! The concert was the first of a series to mark the tercentenary of Grinling Gibbons' death. The church was full, and we were able to look at the exhibition 'Art and Ornament of paintings and wood carvings and of course, the well-known reredos in the church.

To revert to the concert: it was given by Krystia Osostowicz, the Leader of the Brodsky Quartet since May 2021. She played exquisitely on a violin made by Francesco Goffriller in 1720, the year the set of six Sonatas and Partitas was completed. (This violin had been stolen from her, and then retrieved from a pawnbroker in

2016.) The compositions were started by Johann Sebastian Bach in about 1703, but only published together more than 50 years after Bach's death. Joseph Joachim, the favourite leading violinist at Weimar, is known to have started performing the works. He was born 1831 in Kitsee, near Pressburg, Bratislava, and died in 1907 in Berlin.

We were lucky to hear Sonata No 2 in a minor in four movements: Grave, Fuga, Andante, Allegro; and Partita No 2 in D minor, which is known for its dance form: Allemanda, Sarabanda, Ciacona. Krystia told us that learning the works by heart had been a project during Lockdown!

There will be four more concerts in the Spring of 2022: 28 April and 5, 19 and 26 May, all hosted by the Grinling Gibbons Society.

WALK

DAVID HARRISON

On a fine August morning, members of the London SPAB Group gathered outside Blackfriars Station for a walk to St Mary Abchurch as part of the Tercentenary Grinling Gibbons celebrations. We used the beautiful Central London Footways map <https://footways.london/> which is the first to focus on enjoyable everyday walking, providing a network of routes along attractive streets, with a particular focus on walking from stations. The concept can be described as 'sustainable hedonism'.

The Footways route to St Mary Abchurch is not the shortest, but full of intrigue, along Blackfriars and Carter Lanes, Watling

Homage to Gri!



Grinling Gibbons

Clockwise from far left: Nemo music stand by Ben Harms; painting by Tim Wright with carving in limewood by Ben Harms; Lucy Russell and Lynda Sayce at Bonhams; Deborah Gage and Huon Mallieu; Hugh Wedderburn explaining carving; Netea ornamental teapot by Joey Richardson; DKT Artworks' concept and design carved by Hugh Wedderburn.

All photographs taken in the Dutch Church by © Alan Marsh



Street and Walbrook. 17C highlights included the hidden Wardrobe Place and the evocative views from the junction of Watling Street and Bow Lane: south to St Mary Aldermary, and to the west the dome of the cathedral looms, perfectly framed by the narrow street.

At St Mary Abchurch, we were treated* to a fascinating description of the church with Gibbons' superb reredos, and enjoyed the contemporary carvings by master carvers. A fitting conclusion to a 'Footways' trail in the footsteps of Gibbons. ✂

*The Friends are very grateful for the £200 donation from SPAB

EXHIBITION

JUDY STEPHENSON

I was privileged to attend with our chairman the opening of the Bonhams exhibition in New Bond Street, 'Centuries in the Making, which later transferred to Compton Verney. (Friends may have heard Hugh Wedderburn on BBC Radio4 'Front Row' speak about the 'spirit of the deity within the effigy'). At Bonhams, Grinling Gibbons' oeuvre was shown alongside carving by his and our contemporaries, and Lucy Russell played a violin of 1685 and Lynda Sayce the baroque guitar.

After three weeks at St Mary Abchurch, 'Art and Ornament' moved to the Dutch Church, Austin Friars. Grinling Gibbons was born and grew up in Rotterdam. To my mind it was even better there, as the church is so light and airy and spacious, with no 18C carving to distract you. There was room for more paintings by Tim Wright and more carvings. Visitor numbers swelled, of course, and the collecting boxes in both churches benefited. There was a generous closing reception attended by all the livery companies involved in making things: Architects, Chandlers, Fan Makers, Glovers, Horners, Turners to name but a few. The exhibition at Carpenters' Hall 'Wizardry in Wood' is, as I write, still to come.

REDUCE REUSE
RECYCLE

isting All Hallows

Twickenham during the
Open House Festival was a
bit of an eye-opener. I knew about the

Wren tower, transplanted from
All Hallows Lombard Street after that

church was demolished. I had read
about its 17C reredos (*Skyline*, August

2018) and a particularly fine 17C

memorial originally from St Dionis

Backchurch (*Skyline*, February 2021),

but it was still a surprise to walk into

what looked like a 17C City church,

especially as the exterior is a 20C brick

building. There it all was: pews, pulpit,

two sword rests (one from St Dionis),

font (from St Benet

Gracechurch), bread

shelves, memorials, even

the wooden gate carved

with skulls and hourglasses

that once stood outside

(shown right).

Reduce Reuse Recycle

is a modern slogan, but

the City churches have

been doing it for centuries.

The numbers of those that

survived the Great Fire were greatly

reduced under the 1860 Union of

Benefices Act because they were

surplus to requirements. Parishes were

united, churches were demolished and

their sites were sold off. The proceeds

were then used to fund the building

of new churches in the suburbs, while

their fittings were recycled in other

churches. All Hallows Lombard Street

had already been united with St Benet

Gracechurch (in 1868) and St Dionis

Backchurch (1878) and received some

of their fittings, before itself being

demolished in 1937 and its parish

united with St Edmund King and

Martyr nearby in Lombard Street.

That's how most of its fittings, and

some from St Benet and St Dionis,

ended up in Twickenham, with a

few items from St Dionis moving to

St Edmund.

Today's City churches often have

recycled fittings from neighbours.
St James Garlickhythe has the

pulpit, royal coat of arms and sword

rest from St Michael Queenhithe,

St Vedast has the pulpit from

All Hallows Bread Street and the

reredos from St Christopher le

Stocks, while St Margaret Lothbury

has the magnificent rood screen from

All Hallows the Great – to name but

a few.

As we all know, there were once

around a hundred churches in the

City (similar to the number of pubs

today!), and it's fascinating to look at a

map of the medieval area with all the

parishes marked out and see how they

slotted together. But it's when you walk

around the streets and find traces of

dozens of vanished churches that you

realise how closely packed they were,

and how central they were to people's

everyday lives.

It's not just recycled

fittings you can see,

of course. There

are the big, obvious

relics – the towers,

most now converted

into offices or private

residences, and the

churchyards that have

become public gardens.

There are the small

reminders – the parish boundary

markers and the rectangular blue City

of London plaques. And there are

street names such as Nicholas Lane

(site of St Nicholas Acons), Little

Trinity Lane (Holy Trinity the Less)

and Pancras Lane (St Pancras Soper

Lane).

Sometimes the traces are less

obvious. I wrote in *Skyline* (February

2019) about a remnant of a burial



london.lovesguide.com/

Dickon Love's Guide to the Church
Library Publications, 1996

of the City of London, Guildhall
Gordon Huelin, *Vanished Churches*

The Historic Towns Trust, 2018

England's Capital City in 1520,

Harding, *A Map of Tudor London:*

Caroline M Barron and Vanessa

ACKNOWLEDGEMENTS

piece of recycling! 

the Baptist, Windsor. An exemplary
found yet another home in St John

were cast and the ones they replaced

recast. Then in 1988 two new bells

Twickenham in 1951, when two were

survive.) The ten bells were installed in

moved elsewhere but no longer

united. (All Hallows' two bells were

was demolished and the parishes

moved to All Hallows, after St Dionis

the century, then in 1879 all ten were

in 1726. Three were recast later in

its wealthy parishioners and installed

to St Dionis Backchurch, paid for by

peal of ten bells originally belonged

transferred from Lombard Street. The

reconstructed tower are the bells, also

Twickenham, high up in the

Going back to All Hallows

united.

Lane after the two parishes were

and also used by St George Botolph

St Botolph Billingsgate (lost in 1666)

of two burial grounds belonging to

far corner. This was originally one

with an old drinking fountain in the

private yard behind locked gates,

are actually named One Tree Park (there

Grandly named One Tree Park (there

Street at the bottom of Botolph Lane.

is another to be found on Monument

ground on Camomile Street, and there

WHERE THERE IS NO BRASS... The Packington Monument in St Botolph Aldersgate

The three figures, shield and inscription forming the monument to Dame Anne Packington in St Botolph Aldersgate

church over the years, including Nicholas Revsner, into thinking that they are made of brass. They are in fact made of stone, cut out, incised with lines of engraving, and painted to resemble a brass. The figures are placed at the back of rather a plain canopied altar tomb that has a frieze of strawberry leaves with quatrefoils below.

The figures show a man in armour, while opposite him is his wife wearing a long gown, with her daughter, dressed like her mother, kneeling behind her. Between the figures is a shield bearing party per chevron three mullets in chief as many garbs in base for Packington impaling a chevron between three escallops within as many annulets for Dacre. Immediately below the figures is an inscription in five lines of Roman capitals:

HERE VNDER THIS TOMBE LYETH YE
BODYE OF DAME ANNE / PACKINGTON
WIDOW LATE WIFE OF S(I)R IOHN
PACKING / TON K(NIGH)T LATE
CHIROGRAPHER IN THE COVRT OF
Y(E) COM(M)ON / PLEASE W(H)CH
DAME ANNE DECEASED THE 22 DAY
OF AVGVST / IN THE YEARE OF OVR
LORD GOD 1563.

Dame Anne's will specifies that she wanted a monument and the amount to be spent on it. It was to be in the tradition of an Easter Sepulchre that was to be placed 'at the ende of the highe aulter Wheras the sepulture was used moste commonly to stande, if the rome and place maie be suffered; or els at thother ende of the high alter; It was to be made of marble for which

she set aside the sum of 20 marks 'or more if it come to more;

Dame Anne's monument is

typical of a tomb that would have been made between 1450 and 1555 and there is the possibility that the monument had been used previously.

At the Dissolution of the Monasteries, London would have been awash with dismantled tombs that came from the closed monastic buildings that were just waiting to be reused on the second-hand market. All that now

remains of the monument is the line of 'strawberry leaf' motifs and the quatrefoils, the remainder of the stonework having been replaced for various reasons during the numerous restorations carried out by the Clothworkers. The front of the tomb has almost certainly been renewed as it contains the inscription requested by the Charity Commissioners inset into the stonework.

At the time of her death Dame Anne left an estate of 23 acres which had an annual income of £16 16s 9d, which she left to the Clothworkers' Company with instructions to look after the poor of the parish, the Company to have £4 10s 1d for their trouble.

Over the years the monument has been repaired several times



by the Clothworkers. The earliest recorded repair was in 1598 when the Clothworkers repaired it at their own cost. Thirteen years later it

required further repairs but these are unspecified, but they lasted until about 1765 when the monument was again restored with an additional tablet erected to Dame Anne's memory.

This was also short lived, for in 1772 the monument was again restored, cleaned, painted and gilded.

In 1829 the Charity Commissioners investigated the Company who were found to have been taking illicit income from Dame Anne's bequest, and were forced to repay over £1,300. They were also

ordered to place a board in the church detailing the new terms of the charity and this survives today on the front of the memorial.

Dame Anne was the daughter of Henry Dacres, Alderman of London (who has a brass in St Dunstan in the West), and his wife Elizabeth. Anne

was married twice, her first husband was Robert Fairthwaite, citizen and Merchant Taylor who died in 1521.

They had two children, Elizabeth, who later married Nicholas Tychborne of Essex, and Martyn. Her second husband was Sir John Packington of Hampton Lovett, Worcs., who was a

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ERIC DE BELLAIGUE

PUBLISHING FROM CITY CHURCHYARDS 3

St Paul's Churchyard

The heady days of St Paul's Churchyard as the country's major book selling and publishing centre extend from the closing years of 16c through to the Great Fire. The fierce competition for premises in the churchyard was such that booksellers took to renting a small shop, or a stall, in the churchyard itself and transferring other activities, notably printing and warehousing to cheaper locations.

The important role that St Paul's Churchyard played in the production and publication of Shakespeare's titles is widely recognised – the glory being shared with the churchyard of *St Dunstan in the West*, which in fact deserves precedence for being the birthplace of the First Folio. At a more intimate level, the churchyard comes to life in Samuel Pepys's diary, where the joys of bibliophiles are repeatedly rehearsed – not forgetting the temptations they occasionally resist. On 23 March 1664 he was to be seen 'staying a little at the foreign booksellers, looking over some Spanish books and with much ado keeping myself from laying out money there; St Paul's Churchyard gave him access to bookbinders, one being

sought 'to come and gild the backs of all my book. It was, perhaps, in Joshua Kirton's shop at the 'Sign of the Kings Arms' that he spent most time, part of it absorbed in 'good discourse; St Paul's Churchyard was indeed put to intensive use by the book fraternity, some shops' being situated at the old cathedral's Little North Door, some at the Great North Door, some at the West End of St Paul's, with many others lacking a precise postcode, as it were. Archbishop Laud's closure in 1630 of stalls at the church doors necessitated changes to addresses but did not materially alter the pattern of publishing.

The library of a close friend with a collection of 17c books that have St Paul's Churchyard as an imprint, casts some light on the publishing scene before and after the Great Fire. The sample comprises 31 titles. Common to all are the names of the booksellers operating under their various signs. The identification of printers, however, is sporadic – five by name, five by initials – with only one instance where the initials permit a direct link to the bookseller. As Marjorie Plant notes, quite apart from the fact that a printer is likely to serve several publishers, with printing

ever under the watchful eye of the authorities, identification may be shunned for precautionary reasons. While the Great Fire inflicted huge damage on the book community, whose stocks went up in flames, it did not call for a total halt to St Paul's Churchyard bookselling. Indeed, within my sample of 31 titles, while 11 are dated before the Fire, 20 are dated after the Fire, the earliest being 1672. One explanation lies in the practice, as described above, of transferring certain functions of the business to cheaper locations, but jealously retaining a strong visible presence in the churchyard itself: actions taken before the Fire for reasons of economy; after the Fire, in the interest of survival. Nor should the resourcefulness be discounted of the hardy booksellers, who after all were quick to set up operations on a frozen Thames during the great 'frosts; But upsets were in the offing. The fundamental – albeit gradual – change came with the blossoming of Paternoster Row as a direct competitor towards the end of 17c and thereafter into 18c and 19c. By around 1850 St Paul's Churchyard had been eclipsed by Paternoster Row, which nurtured a publishing industry that focused on a collection of publishing houses, family-owned still, and some with printing divisions, but on a scale that was unrecognisable to their predecessors.

More generally: the evolving character of chapbook production in itself acted to undermine the pattern


lawyer, first heard of in 1498 when he acted as an attorney of the common pleas appearing for a Shropshire client. He was a member of the Inner Temple, solicitor for the Mercers' Company. He died in August 1551 and was buried at Hampton Lovett.

They had two children, Ursula who married William Scudamore, and Bridget who married Sir John Littleton of Frankley, Worcs. His daughters became his heirs, but the estate passed

to his nephew, Thomas Packington. Dame Anne's estate remained in the hands of the Clothworkers' Company when they re-developed this part of Islington between 1846-50. It included both Arlington and Union Squares together with Packington Square, built in 1861. The area suffered badly from bombing in ww2, after which the Clothworkers sold the estate with part being administered by the City Parochial Foundation. A new

SOURCES

Bulletin of the Monumental Brass Society 97, September 2004
Edward Hatton, *A New View of London*, vol. 1, London, 1708

estate was built in 1967 and completed three years later. The main public area is Packington Gardens. Two local streets still have connections with Dame Anne: Packington Street and Dame Street. 

takes one back to the first article (May 2021), with the purchase in 1711 of Richard Chiswell's business interests by one Charles Rivington, who traded on Paternoster Row – not St Paul's Churchyard – under the 'Sign of the Bible and Crown'. This followed Chiswell's death. Credit for the subsequent development of the business goes to William Taylor, who in the end sold out to Thomas Longman in 1724, destined to be the young founder of a major publishing dynasty.

The wartime annihilation of Paternoster Row in December 1940 and January 1941 failed to destroy the book publishing industry. But it severed for ever those urban umbilical cords that previously nourished it at Little Britain, St Paul's Churchyard, St Mary Aldermary Churchyard, St Mary le Bow Churchyard, St Dunstan in the West Churchyard and Paternoster Row itself. ☞

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COURTESY © BISHOPSGATE INSTITUTE

in business practices: the pamphlets lengthened and the prices charged rose, sometimes the consequence of several titles being bound together. This pushed chapbooks into mainstream book manufacture. And crucially the chapman's sales role was eclipsed by modern-day sales representatives.

Consideration of the 'reign' of Paternoster Row as a publishing centre

of what might be termed the era of churchyard chapbook publishing. Editorially, 19C saw the espousal of moral and didactic messages in contrast to traditional tales of derring-do that had found favour with the likes of Samuel Johnson and Charles Lamb – and the rise of pressurised leading to the bowdlerisation of texts that cannot with propriety be read aloud in a family'. This in turn led to changes

who design and make fashion gloves. The Company has a large collection of historical gloves which is on long-term loan to the Fashion Museum in Bath. Included in the collection are some ecclesiastical gloves from 17C.

For a coronation, the Glovers traditionally present the monarch with a right-hand glove. Two right-

There are members of the Livery who are still actively involved in the production of gloves. Some, vitally, provide PPE, others supply safety and fire-resistant gloves, and yet others are involved in the preparation of hides for export. Of course, there are those people with prosthetic arms and hands.

(continued from page 15) Funds for

hand gloves are initially made: one to determine the size and shape required. During the coronation ceremony only one glove, on the right hand, is worn. It is removed when the coronation ring is placed on the monarch's finger. We all hope to be able to meet again in person in St Margaret for Mrs Daphne Cave's Installation, the next Master Glover. ☞

ALL LINED UP!

Ley lines and City churches



In the early part of 20c, Alfred Watkins (1855–1935), a West Country miller, brewer and photographer, published his book *The Old Straight Track*, detailing many

years' work observing the countryside of Herefordshire and adjacent counties. Watkins observed straight paths (ley lines or leys) which he presumed to be prehistoric. Along

these lines were sited various markers such as way posts, monuments, burial mounds, beacons, wells, churches, ancient sites of worship and castles. Much of the information on more distant sites was gathered from the inspection of Ordnance Survey maps.

Although Watkins travelled around the area, it is not documented that he ever visited the City of London, although he did write about his travels to Stonehenge and Cambridge. His information on the alignment of some City churches was derived from OS maps. In his book, first published in 1925 and still in print, Watkins gives details of ley lines associated with City churches. Some of the leys run beyond the City boundaries.

• *St Paul's Cathedral Ley*: St Clement Danes, The Temple Church, St Paul's Cathedral, St Helen Bishopsgate, St Dunstan and All Saints, Stepney. • *Strand Ley*: St Martin in the Fields, St Mary le Strand, St Clement Danes, St Dunstan Fleet Street, Arnold Circus (The Mound, the site of an ancient burial mound in Bethnal Green).

• *St Botolph Bishopsgate Ley*: St Paul Covent Garden, The Temple, St Bride Fleet Street, St Martin Ludgate, St Lawrence Jewry, St Stephen Coleman Street.

In his original work Watkins referred to *St Martin Ludgate* as 'the church on Ludgate Hill' and *St Lawrence Jewry* as 'the one near the Guildhall'. *St Stephen Coleman Street* was badly damaged in ww2 and not rebuilt. Subsequent writers, such

as Mitchell and Goodwin have tended to ignore the *St Botolph Bishopsgate* ley for no apparent reason. Watkins makes the very important point that the alignments should not be accepted as final until the structural history of each church is verified as being on an ancient site.

Watkins devised a points system for ley markers suggesting that an alignment was a valid ley if the points added up to five or more. Castles, mounds, circular moats, stones, beacons and traditional wells each merited one point while churches attracted only a mere ¼ point. Many other features, such as trees, ponds, and fords were noted by Watkins, which attracted ½ point or less.

Devereux and Thompson in their book, *The Ley Hunter's Companion*, suggest that churches should attract one point each, in which case each of the above ley lines could be considered valid, although that seems to be a

case of making an adjustment to suit the hypothesis. Under this system of assessment they are borderline valid, but invalid under the original scoring system devised by Watkins! Although the addition of other markers along the ley may well have increased the score sufficiently to make a valid ley.

The concept of churches' being aligned in such a way, for whatever reason was picked up by Iain Sinclair in his early work *Lud Heat*, being a mixture of essay, fiction and poetry. Early in the work Sinclair describes the career of Nicholas Hawksmoor who not only planned and designed churches but also built them. A

triangle is formed between *Christ Church Spitalfields*, *St George in the East* and *St Anne Limehouse*. The addition of *St George Bloomsbury* and *St Alfege Greenwich* makes up a five-pointed star.

Further interpretation of the work of Hawksmoor is rather complex and borders on the discipline of psycho-geography, involving energies, mysticism, beauty, life and death and is beyond the scope of this brief article. In his novel *Hawksmoor* Peter Ackroyd acknowledges his indebtedness to Sinclair's work in

some of the concepts he used. The

story involves Nicholas Dyer, an assistant to Sir Christopher Wren and a modern-day detective called Nicolas Hawksmoor. The plot revolves around Christ Church Spitalfields, St George in the East and St Anne Limehouse, St George Bloomsbury, St Alfege, Greenwich and *St Mary Woolnoth*. Ackroyd finds it necessary for the plot to add a fictional church, Little St Hugh in Black Step Lane. The pattern of churches is central to the plot and when mapped they form an arrow head pointing the way to the solution.

Neither work described ley lines as such but concentrated on the geographical alignment of churches and monuments. In conclusion, Watkins never assigned any supernatural significance to leys. He thought they were simply pathways used for trade or ceremonial purposes, and probably of ancient origin with the markers' being added at various dates.

Alignment of markers along a particular line may be coincidental. The more cynical reader might imagine the significant alignment of coffee shops, sandwich bars or burger restaurants in the City being due entirely to their high density, and when mapped out a straight line could be drawn through any number in a small area such as the Square Mile.

The longer the line the more markers will appear to be aligned. The less cynical might think otherwise. ✂

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VANESSA MORRIS

9: THE WORSHIPFUL COMPANY OF GLOVERS AND ST MARGARET LOTHBURY

My husband Richard was installed as the 382nd Master of the Worshipful Company of Glovers of London on 3 November 2020. The Master Glover serves a term of one year, and I have had the privilege of being Mistress Glover during my husband's year in office. The term Mistress is used in the historical sense. In 14c it referred to a woman who had power, authority or ownership, or was the female head of a household or an employer.



Richard Morris, Master Glover
2020-21 wearing gauntlets

Covid restrictions meant that Richard's installation was held at our home via a Zoom link and so many more people than usual were able to watch proceedings. In normal times the Master's Installation service is held in the church of St Margaret Lothbury celebrated by The Revd

Prebendary Jeremy Crossley, and is always a joyful occasion.

St Margaret is a Wren church rebuilt after the Great Fire. The tower of the church is made with a wooden frame covered in leadwork. In 2018 the leadwork was repaired and it was then discovered that the original workmen had carved their names, patterns, initials and symbols into the wooden frame (see below, right).

Inside the church, in the south-east wall is a stained glass window showing the Glovers' heraldic arms and motto 'True Hearts and Warm Hands'. The window is the work of Benyon Stained Glass of Hampton Middlesex. It was dedicated in 2000. The Master for that year 1999/2000 was Margaret Mavis Linton, who was the first woman to be Master of the Company.

St Margaret is unusual, as it is only one of two Wren churches in the City with a chancel screen. The screen was moved from All Hallows the Great in 1898. The carving of the screen is believed to have been carried out in 1683/4 by Woodruffe and Thornton and shows the royal arms of William and Mary in the centre. The pulpit was made for St Margaret, although the tester also originally was in All Hallows the Great.

Other Livery Companies associated with St Margaret are the Tylers and Bricklayers (see *Skyline* May 2020), Tin Plate alias Wire Makers and Armourers and Braziers. The Glovers received their Charter

from Charles II in 1638. This allowed the Company to protect and regulate the craft of glove making in the City of London. One regulation prohibited the sale of gloves by candlelight. Purchasers should be able to see the stitching and the quality of the leather used, and this could only properly be seen in daylight. In present times the Glovers raise substantial amounts of money for charitable causes, particularly supporting homeless organisations.

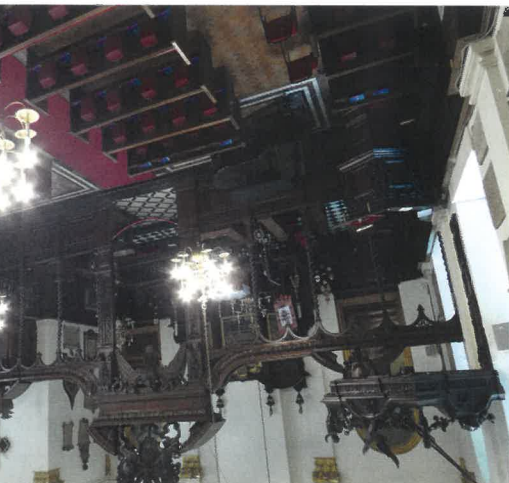
Above: the Archdeacon leaves his mark; below: steeplesacks leave theirs



PHOTOS COURTESY © REES BOUTER ARCHITECTS

schools, and charities requiring specific types of gloves. Recent fundraising has gone towards providing

(continued on page 13) →



Diary

Most of these are still virtual. The physical events are the wonderful exception

Those who DO NOT have Internet access . . .

You can dial in via a landline or mobile phone to hear a talk with audio-only access. Use one of these standard-rate numbers, and follow the instructions.

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This does not affect our Zoom licence, so there is no need to book for audio-only access.

You will need to key the unique meeting codes for each event, but not a passcode.

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below, followed by # (hash); at the next prompt, just press # again to be admitted. If you are dialling from anywhere outside the UK, ask someone to get the

number before the +44 for you by using this link:
<https://us02web.zoom.us/j/kduabAWOU9>

Those who DO have internet access . . .

We shall send you an email once it is possible to register via Eventbrite. Please opt to pay £5 or so.

Tuesday 16 November

2pm

Girling Gibbons, St Mary Abchurch and the rebuilding of the City of London churches

Architectural historian Dr Mark Kirby discusses the role of Wren's craftsmen in rebuilding the City churches in the momentous years following the Restoration and the Great Fire of London.

Zoom meeting ID

938 0203 5234

Monday 22 November

1pm

Celebrating St Cecilia

The redoubtable Tooting Broads present a live lunchtime concert of music from the Baroque to 20C. Bookable via Eventbrite with tickets also on the door (suggested donation £5)

St Mary Abchurch

Wednesday 24 November

10am for 10.30

Watchers' meeting

St Michael Paternoster Royal

Tuesday 7 December

2pm

Christmas in the City

Jill Finch takes a light-hearted look at the many ways in which London has kept Christmas over the centuries. **Zoom meeting ID** 872 8766 4813

Monday 13 December

2.30 for 3pm

FCC Carol Service (live and streaming)

Join our annual service of lessons and carols celebrated by the Revd Andrew Walker, Vicar St Mary Bourne St, SW1. With the St John's Wood Chamber Choir, directed by Michael Cayton. Booking essential, via Eventbrite or to the office for seating and catering or Zoom.

Zoom meeting ID 818 3892 9670

St Mary Abchurch

NB change of venue

Thursday 20 January

2pm

The Lost Churches of the City of London

Trustee Signe Hoffos looks at the historic evidence for the many lost churches, chapels and monastic communities of the City, and some of the occasionally surprising sites where they once stood. **Zoom meeting ID** 811 8807 2928

Wednesday 16 February

2pm

Introduction to heraldry in the City churches

The City of London is rich in heraldry, not least in its many historic churches. Rowan Freeland offers an introduction to this fascinating dimension of church architecture and decoration. **Zoom meeting ID** 822 8744 0816



Left: Clunie Fretton's labour of love.

Right: The Bishop of London blesses the new Beadle staff. Photo: Katerina Bradley

More in the Editorial on p3

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